

DISCORDER

A guide to CITR fm 102
CABLE 100

VOL. 1 NO. 2

MARCH 1983



★Interview —

Rank and File

★Latest from Strangers,
Bunnymen, Jah Wobble....

FREE

DISCORDER

A guide to CTR fm 102
CABLE 100

FROM AUSTIN, TEXAS

Rank and File Shape Country's New Frontier

Discorder spoke with Chip and Tony Kinman of Rank and File when they played in Vancouver last year. This March 4 they'll be appearing in the Ballroom out here at UBC. Discorder: I know you had Rank and File, "mark I," for a period of time, but that bit the dust.

CHIP: Uh, yeah, for about a year. Well, more or less bit the dust. We went back, we were living in Manhattan at the time and we went back and figured that if we were going to play country music, we should live in Austin, Texas, so we moved there, and we've been there for a year and a half just playing and getting our chops together, so to speak.

Discorder: Why did the first Rank and File break up?

CHIP: Well, we decided to move to Texas after we did that tour where you saw us two years ago and our bass player and drummer at the time didn't want to move. So they quit. Tony was playing acoustic guitar at the time and he moved over to bass and we decided just to work in New York for a little while — make some money so we could move. We met up with Slim in Texas, he was playing in a local band there.

Discorder: Why did you move to Austin in particular?

TONY: You can learn a lot by living in Austin, going out and seeing different kinds of music there. You can still see old people playing there, who've been playing for fifty years. You can see them any night of the week and you can learn. They'll show you things and they'll talk to you and you can also learn just by watching — what really the music's all about.

It's stripped bare. These guys will be in playing, like every Wednesday night in a bar and you know they'll be there. They don't poster for it, there's no hype. It's just straight music. It's easy to learn from that. Especially coming from



the backgrounds we did, where everything associated with the bands besides the music, was such a big part of it.

Discorder: Initially, how did you find the stigma of being labelled a "punk band playing country" affect you?

CHIP: Well, at first it was pretty, um, I don't know if "cold" is the right word, but it was appreciative. There wasn't a big audience, it took us a long time before we started drawing a lot of people. About a year ago we started getting popular. But as far as being a punk rock band, it didn't really hinder us.

Discorder: Many people in Canada see Texas as "red neck city." How are lyrics dealing with topics such as the KKK received?

CHIP: Austin is really not very red neck, it's a pretty liberated town. It's the capital and there's a huge university there. It's not like living in Megadocis or Waco, perhaps, where people can be pretty uptight. Austin's not like that.

TONY: A song like *The Klansman Song*, well, it's listened to. When you play a song like that in Austin or in any other place, people just listen to it. They're interested in hearing what the song's about and the words and of what you're saying.

Discorder: Listening to you perform last night, I noticed your music has far more energy and drive than most country music.

TONY: We were in punk bands and that's the kind of music we do. You have to have that drive to anything you do. The people who brought "laid-back" into country music were not the great country musicians. They were the, uh, hippies, like from California, back in the 60's when they tried to make "country rock", which was neither country, nor was it rock. Someone like Merle Haggard was never laid back. Waylon Jennings was never laid back. Hank Williams was not laid back. I think the whole thing that country got its reputation

as being a "laid back" music form, a relaxed music form came from the hippies bringing their "laidbackness" into it. I think what we're doing, as far as playing a non-traditional country style, is putting that drive back into the non-traditional country sound, which in the past, meant only the laid back country sound. We don't want to have anything to do with that.

Discorder: What sparked writing lyrics for a song like "The Conductor Wore Black"?

TONY: Are you familiar with the Woody Guthrie song "Bound for Glory"? In American popular music there's a history of train songs, with Woody Guthrie's among them. I wanted to write a song like that. In that song *Bound For Glory*, it's "...this train doesn't carry liars, this train is bound for glory..." I wanted to write a song about a train that was exactly the opposite, that is, it's travelling in exactly the opposite direction as Woody Guthrie's train.

Discorder: Do you two, Chip and Tony, write songs together as a team or does one member of the band write most of the songs?

CHIP: It's different for every song. Sometimes Tony will write most of the lyrics and maybe most of the music, or I'll write it, but it's usually Tony and I. Alejandro co-wrote the song "Rank and File".

Discorder: He was in the first Rank and File, wasn't he?

CHIP: Mmm-Hmm.

Tony: Him and Chip were the only ones.

Discorder: I like this better than any other country I've heard, to be quite honest.

CHIP: Yeah, a lot of people will say, and I guess this is kind of an off-hand compliment, but they say, "I really hate country

music, but I think you guys are great." Well, thanks, I love country music. That's what we call it, this record, we call it country music. We don't quibble about it or anything....

CHIP: We do well in Texas. We do well almost everywhere. Almost everywhere except the Soft Rock Cafe.

Discorder: What do you think about bands like the Gun Club and the Cramps?

CHIP: I love the Cramps, I think they're really good. The Gun Club I don't care for, but I think the Cramps are really good. I like the last album they put out "Psychedelic Jungle" with "Goo-goo Muck" — I think they're great. I've never seen them all this time but I like their records a whole bunch. I've seen videos of them and they're really funny. That lead singer cracks me up.

Discorder: Do any bands like the Cramps influence what you do?

CHIP: No, it's strictly country. As far as influences like Punk were our own influence, you know, from the old days. We listen to a lot of reggae music: Culture, Bunny Wailer, but I don't think any contemporary rock bands really influence us. Contemporary country music though....

Discorder: Well, who do you listen to along those lines?

CHIP: Waylon, Merle Haggard, Tammy Wynette, Tom T. Hall....

TONY: John Anderson.

CHIP: John Anderson, Mo Bandy. There's a lot of greats still out there doing it. We just saw Ernest Tubb in Austin in a place called the Broken Spoke. It's this road house in south Austin. Real authentic. The stage is about as big as this desk right here.

—Gord Badanie

The Ig at The Commodore

Minus scenes of full frontal nudity and self-mutilation of the past, the Iggy Pop concert Thurs., Feb. 17th, was still something to remember. Iggy let loose for an hour and a half for Vancouver fans at the Commodore on a stage virtually cleared for his insane antics. Eat your heart out Beelzebubs, (who were treated to a lackluster performance on Tuesday night) guess you folks just don't know how to bring out the "Ig" in Iggy.

photo - Jamie SIKORSKI



CITR- **DISCORDER**
fm102

Contributors:

Rick Anderson
Gord Badanic
Noel Baker
Norm Baldwin
Chris Daloe
Murray Cahan
Steve Hendry
Ethan Minovitz
Mark Mueket
Sonia Mysko
Dean Pelkey
Steve Robertson
Jamie Sikorski
Ian Verchere
Rob Whitome

For Ad rates, call 228-3017

Editors:

Jennifer Fahmi
Mike Mines

Features Editor:

Michael Shea

Reviews Editor:

Jeff Kearney

Layout:

Jennifer Fahmi
Mike Mines
Michael Shea

Printing:

Web Press Graphics Ltd.

Distribution Manager:

Harry Hertscheg

letters
to the
airheadc/o CITR Radio
6138 S.U. Blvd.
Vancouver, B.C.
V6T 2A5

Dear Airhead,

I enjoyed reading my first copy of Discorder, kindly donated to me by Kelly's on Granville along with my latest purchase of weird, modern music.

I would like to comment on the article "Youth Culture in West Berlin". It is impossible not to notice that West Germany is the centre of a new cultural explosion, with its focal point in West Berlin.

There seems, however, to be nothing new in Werner Jahnke's tribute to this new expression of youthful idealism. In 1967 I was a dope-smoking, acid-popping peacenik, gravitating to places like Toronto's Yorkville and Vancouver's Gastown and 4th Avenue to share a similar brand of youthful idealism. Jahnke refers to the desire of the young Berliners to reject military horror and "share a close and common feeling with others." This brings back memories of summers spent not only pursuing the hippie lifestyle but of hoping for a brighter, happier future. The bright future never arrived, but I am glad that idealism, in a somewhat different form, it still alive.

Also: Best of luck with your new mag!

--Geoff Prescott

Dear Sir:

Can you imagine, if all of us, every last one of us — world wide — packed it up and said, "----it!" Our culture would most likely prevent us from doing so — BUT, it may very well come to that point. The human race may just get sick and tired of where the power lies — "LIES".

Does the globe seem right to us? For example — religion, priorities, technical functions, the rich, the poor, and last, but very far from least, the LEADERS and the followers.

The righteous must strike it seems a bit of a shock to put in that way. As our elementary teachers used to say — STOP, LOOK, LISTEN

My Point: Are the people of this world going to sit back and allow a very small handful of people take massive weapons — nuclear and conventional — and blow all our heads off.

It seems so.....
Yours Truly
Ethan Ross Holm

Ethan, you've have to understand that we're in a tight race. We've got to start scoring or we're gonna miss the playoffs.

--Ron

Dear Sir,

Local music and Seattle music is where the action's at. Vancouver's Persisters are fabulous Janet Lumb, Wendy, Doreen Allen, Josie Cedroff and Mona Arens really let it all hang out when they rock and roll. They played recently at the Soft Rock and John Barleys. If you want to rock your socks off go and see them.

Quantum Leap is a great local trendy outfit. These five girls assure you of a night of sophisticated music. The sax player who also uses a number of percussion pieces is the best player. They are better than Moev. Somebody sign them up to record.

Seattle's Rally Go played recently at John Barleys. The four girls are so pretty and

remind me of Bananarama. I think they are better than Bananarama. The cute little guitar player has a distinctive face that would look out of this world on a record jacket. They have a brand new singer also and she would pass for an inside joke if you wish) Miss Canada.

The last band I want to mention is Seattle's Visible Targets. Laura, Rebecca and Pamela, can rock as good as the Delta 5 which is their best comparison. The male drummer is great also. He certainly handles his drum kit.

--Charles Slade
(charles slade)

Must have written this with his left hand.

--Ed.

Addition to recent letter:

Janet Lumb of the Persisters should surely be christened. Supergirl. She plays saxophone, clarinet, guitar and ice cube tray with the facility of a true virtuoso. I just love to hear her beautiful voice on *I hate being in love*, or Lene Lovich's *Home*. She is warm and friendly and always has a ready wit. She loves to engage customers in sprightly conversation and never brags about herself. She is a saint, a virtuoso and a supergirl. I salute Janet Lumb, the great juicy plum. She's good enough to eat.

--Charles Slade
(charles slade)

Well Janet,

It looks like the ball is in your court. "He loves me, he loves me not....."

--Ed.



P.S. WRITE
THE AIRHEAD
& WIN!

Bradley J. Martin
Licensed OpticianEyes on Campus
OPTICAL SERVICES LTD.SUB
MAIN FLOOR

222-2254

Contacts - glasses
Prescription sunglasses
Protective eyewear
Sportswear

\$1.00 OFF

ANY VITAMIN PURCHASE
WHEN YOU BRING THIS AD
TO

UNIVERSITY PHARMACY
5754 UNIVERSITY BLVD.

Prescription Service 9 am - 10 pm

SERVING THE UNIVERSITY AREA
FOR OVER 30 YEARS

OFFER GOOD DURING MARCH ONLY



Bernard
la Brosse
hair studio inc.

MONDAY to FRIDAY

9:30 am - 5 pm

SATURDAY

9:30 am - 4 pm

APPOINTMENTS

224-1822 224-9116

CHARGE

VISA

VALUABLE COUPON
WORTH

\$300

OFF ANY
HAIR STYLE

Maximum — One Coupon Per
Person. Good only
on presentation of
this coupon.

IN U.B.C. VILLAGE
NEXT TO BANK OF COMMERCIAL



•LIGHT ROCK •LOOSE FUSION
•ELECTRONIC •MAINSTREAM
•FUNK •REGGAE •UPBEAT

come to

SUB
GAMES ROOM

Downstairs Student Union Building
University of British Columbia

Hear the sounds of the group of 50
Latest electronic video games

"Truly a unique experience in audio and video manipulation."

Tang Tunes — CITR DJ

-8 LANE 5 PIN BOWLING
-9 BILLARD TABLES
-50 ELECTRONIC VIDEO
& PINBALL GAMES

Open: Monday to Saturday 8am -12:45pm
Sunday 10am - 11:30pm
Any Advanced Bookings — Please call
SUB GAMES ROOM 228-3692

FULLY LICENSED

**CANDIA
TAVERNA**

Traditional Greco-Roman Cuisine

4510 W. 10th Ave. Vancouver, B.C.
Tel: 228-9512-3

FREE DELIVERY

SHRIEK-TENSE-BACK-TOUCH

3rd ANNUAL
'TRIBUTE TO WEST COAST MUSIC' CTR

- A blank space has been provided in each section for any voters wishing to write in a name that is not on the ballot.
- Please check off or write in one name in each category.
- The vote must be for B.C. Artists only.
- All ballots must be returned by mail to address below.
- Ballots must be received before March 15, 1983

Group of the Year

- ☐ Chilliwack
☐ D.O.A.
☐ Headpins
☐ Loverboy
☐ Payolas
☐ _____

Album/EP of the Year

- ☐ No Stranger To Danger (Payolas)
☐ Opus X (Chilliwack)
☐ Selection (D.O.A.)
☐ Turn It (Headpins)
☐ War on 45 (D.O.A.)
☐ _____

Single of the Year

- ☐ Don't It Make Ya Feel (Headpins)
☐ Eyes Of A Stranger (Payolas)
☐ Secret Information (Chilliwack)
☐ Watcha Gonna Do (Chilliwack)
☐ Workin' For The Weekend (Loverboy)
☐ _____

Independent Release of the Year

- ☐ Born Free (Los Pajaritos)
☐ Educated Man (Images in Vogue)
☐ Losin' Control (Brandon Wolf)
☐ Silverlode (Silverlode)
☐ War on 45 (D.O.A.)
☐ _____

Club Act of the Year

- ☐ b-Sides
☐ Jim Byrnes
☐ Herald Nix
☐ David Raven and The Escorts
☐ Buddy Sellish
☐ _____

IT'S YOUR MUSIC...
IT'S YOUR CHOICE... VOTE.

SIGNATURE

Send Ballot to:
'TRIBUTE TO WEST COAST MUSIC'
c/o Doane Raymond Chartered Accountants
1009 - 736 Granville Street,
Vancouver, B.C. V6Z 1H7

The presentations will take place on Sunday, March 27th at the Holiday Inn Harbourside.

Look. Here is it. The public ballot for the Tribute to West Coast Music. Learn it. Because until the 15th of this month it will haunt you. The crucial importance of this decision will keep you awake nights, make you drink too much, chase away all your friends. This is What Rock Music is All About. Really. No kidding.

This is the third run at 'pat yourself on the back' from the BC chapter of the Canadian Academy of Recording Arts and Sciences. The event came about in 1980 after The Rock Industry in BC decided that it wasn't getting its fair share of POTBs (Pats On The Back) at the national Juno awards in Toronto. Figuring it could administer POTBs as well as anyone, The Rock Industry came up with its own awards. It called the awards "A Tribute to West Coast Music" (isn't that a friendlier word than "awards"? and took a populist tack: the consumer would have the final say on group and records of the year.

These awards went so far as to include the music scene that exists outside The Rock Industry as it stands. D.O.A. got nominations. So did Art Bergman. This year there's even an indie release category. All very laudable. All smelling

slightly of tokenism. Sort of like the poor relations that get invited over once a year for leftovers.

Chances are this year's tribute will be the same as last year. Joey Shithead's back will go unpatented. D.O.A.'s WAR ON 45 and 54-40's Selection will not be chosen records of the year. Instead the same stable of bands who have helped to perpetrate the banality of commercial AOR radio, will emerge triumphant. You'll get no predictions here, but odds are that the group of the year will earn more in merchandising T-shirts, belt buckles, lunch kits and garbage bags this year than all of the bands in the indie category will make in the next ten.

The obvious question is, then, why bother voting at all? Why, indeed? Well, for one, by not voting you sacrifice your right to complain. And while writing this whole thing off as a bad joke may be tempting, in doing so you may be passing up the best opportunity for cheap fun since the rainy Sunday afternoon you spent listening to "Rabbit without a Pause" and sticking forks into the neighbor's cat.

To assist you in your fun, DISCORDER provides you with the following suggestions:

- 1) Invite everyone you know over to your place, reminding

them to bring material to enhance their enjoyment of the event.

- 2) Get 15 or 20 thousand public ballots
- 3) Fill them out the way YOU think they should be filled out, (using false names, of course) OR

Try these for fun:

- a) Fill out all the ballots with the Day-Glo Abortions as group of the year.

- b) Write in the Melody Pimps' Giver as single of the year. Watch the panic as the nominating committee tries to find a song that has never been recorded.

- c) Write in Doane Raymond Chartered Accountants as club act of the year. These are the people counting the ballots. Flattering them may lead them to view you as a Visionary Rock Listener and soften them up to suggestions that they fix the rest of the "Tribute".
- d) Vote for yourself in all five categories. After all, what have Darby Mills or Mike Reno got that you haven't?

- e) Use your imagination. This can be fun.

In any case, enjoy your ballot. We'll see you all, no doubt, bedecked in black tie and tails at the Tribute on the 27th, a carefully prepared acceptance speech in your pocket.

And remember...it's your music...it's your choice...vote.

--Chris Dafeo

The initial touch: bass-note and drum beat cascade in unison to form a splash and dash of spiralling sound. The electronic whirr purrs alluringly and alluding to the climax to come...

"...in the relative calm, of an all-night party, I played some strange games under her bed. Our bodies moved, a new foreign gymnast, dull conversation went over our heads."

Sex-Think-One appeared in England during the heat of last year's summer — the music critics blamed its existence on the weather. Steamy, yes, but not as all the sordid, Sex-Think-One was the first record release from Shriekback, a group of rather obscure origins though it contains two musical luminaries: Barry Andrews and Dave Allen, formerly of XTC and Gang of Four, respectively. Their talents, combined with those of Carl Marsh and others at Y Records of Uxbridge Road in London, marked the introduction of a pulsating new sound unlike anything else heard before in a rapidly stagnating English new music scene.

Swirling and soothing, above all SENSUAL, clear, clean, and cool...listening to Shriekback's six-song album package *Tench*, released later that same summer, is like swimming in the shimmering, frigid waters of the

shark-infested Red Sea. *Tench* spins, binds, sears and soars...it is an orchestrated cacophony of voice echoes and inflections, spine-tingling bass-lines and heated percussion rhythms.

Accretions, the first song on side two, lives up to its title: it is a growth of sound from without. It begins with a thumping dance beat interspersed with hand claps. An understated vocal projects from the background but soon claims the front in a searing and soaring instant.

The frenetic pace of *Accretions*, and like it *Sex-Think-One* and *A Kind of Fascination* on side one, dispels into the slower, even more tense-touch mood of *All The Greekboys* (*Do the Handwork*), *Methlowl*, and *Here Comes My Handclap*. It is an exciting mix of the danceable and the demented...

...but wait! The attraction does not cease. *My Spine is the Bassline*, backed with *Tiny Birds* and *Feelers*, a single release in November 1982, continues the Shriekback tradition of bringing the sensuality, the texture, the FEEL back into a music that has been bludgeoned by the repetitive numbing banality of most new dance-beat bands.

"No guts, no blood, no brains at all..." goes the chorus, describing the man with the sensitivity of a gear box and the spine of a bar-line.

CONT'D ON PAGE 4

CITR Presents
DEPECHE MODE

SHADES OF LIFE

March 28 • 8:30 PM • Commodore Ballroom
TICKETS: VTC, CBO, Eaton's & Woodward's. INFORMATION: 687-4444

© Produced by Perimeter



Vinyl Verdict



Echo and the Bunnymen
Porcupine (Korona)

Echo and the Bunnymen's third lp, *Porcupine*, is an uneven effort, and although the "sound" of the Bunnymen has changed somewhat, the lp does not demonstrate an advance. The principal problem, in fact, lies with this shift in sound. Singer Ian McCulloch said, recently, the Bunnymen had hoped for a simply recorded raw chords lp, and many of the songs reflect a need for a simple approach. The Bunnymen, unfortunately, lost sight of this aim, for the lp demonstrates excess rather than restraint with its densely recorded guitar parts all too prevalent.

The lp is very much more guitar oriented than either *Heaven Up Here* or *Crocodiles*. The intense *Ripeness*, for instance, gives us a guitar ringing guitar in each ear,

one traditional, one very Asian in texture. Their mad strumming gives way only occasionally to a simple structure of forward moving handclaps and ringing piano chords. The song succeeds because it remains simple without overwhelming instrumentation. *Heads Will Roll* partly fails because, at times, it simplicity gives way to an incredibly dense "eastern" guitar sound reminiscent of the Rolling Stones' *Satanic Majesties*. Only Mac's soaring voice and the songs entrancing guitar figure enter to save the song in the nick of time.

Elsewhere, in *Bluer Skies* is similarly neutered. With its hypnotic rhythmic base supporting Mac's half-sung, half-spoken vocal, the song initially succeeds in conveying its image of moving from darkness into light, of hope in a time of depression. But, rather than allowing the song to unfold in this fashion the Bunnymen choose to weigh the song under with a wall of madly strumming guitars. Essential simplicity is lost again. Moreover, this "sound" is by now far too predictable.

Nevertheless, *Heads Will Roll*, *Ripeness*, and in *Bluer Skies* are more successful than not although none reach the peak of the lp's finest effort *The Back of Love*. Riding a relentless riff, the song seems to go someplace while a song like *Gods Will Be Gods* puts us on a

loop, meaningless journey to nowhere. *The Back of Love* displays a fine melody and a turn of phrase that proves far more dynamic than most others on the lp.

Generally, the guitar orientation of the lp, has come at the sacrifice of Pattinson's bass and deftly drums. The two are given far less room to manoeuvre than on, say, the opening trio of songs on *Heaven Up Here*. — *With A Hip, Show of Strength, and Over the Wall*. The Asian influence in the guitar styling is interesting if, at times, clichéd. Mac's voice has changed little, to his detriment, since, as he recently noted, he is unable to satisfactorily convey the meaning and humour of various segments of the Bunnymen sound. Much more clearly marked, the lp is as a positive step although the final mix leaves many of the songs overwhelmed by their own weight.

The album, then, is somewhat of a disappointment given the promise implied by their only '82 release, *The Back of Love*. Somewhere in *Porcupine* is a good album struggling to get out. Although not a good introduction to the band, get *Porcupine* if you've got the other two and listen until the next release. But the hope that next time the Bunnymen stick to their wish for simplicity both in writing and recording.

—No. 1

Eurythmics *Sweet Dreams are Made of This* (Sire UK)

The reviewer woke up, surrounded in blackness with a constant throbbing noise reverberating around him.

"Where am I?" he asked.
"In our record," The voice came from a petite, shapely female with short red hair.

"Who are you?" the reviewer asked.

"We're the Eurythmics," she answered while gesturing to herself and her sullen male companion. "I'm Anne Lennox and he's Dave Stewart. We used to be in a band called the Tourists but it split. This is our new record, do you like it?"

"What? This constant buzzing and thumping?"

"Yes."

"It sounds familiar," the reviewer said as he scratched his head.

"Of course it does silly," Anne replied. "It's supposed to. That way people know what to expect."

"Is that why it reminds me of Yaz meets Pat Benatar?"

"Oh no. We're totally different. We play effervescent, grandiose, synthesized pop music that's perfect for dancing."

"Nice words for boring."

"Not really. It's all recorded on our own 8 track studio you know."

"I'll admit the sound quality isn't bad. I guess all the critics love you?"

"Not really." She looked pensive. "I don't know why. We're trying to be part of that modern dance scene which is so popular now. You like us, don't you?"

page 4

"Uh...well..."
"But what about our new single, 'Sweet Dreams Are Made of This'?"

"Can I go back to sleep now?" the reviewer asked yawning.

"That's what all the other critics always say," she said pouting.

"Sorry."

—Dean Pelkey



Stranglers — Feline
(Epic UK)

Feline, the Stranglers 8th lp, will doubtless win the band a few new fans but for long term Stranglers fans the lp offers few interesting moments. Previous Stranglers lp's always gave the listener a song or two to really hate or, in the case of the *Meninblack*, the entire lp. *Feline* gives one nothing to hate and precious little to admire.

"Midnight Summer Dream," the first tune, sets the pattern for the rest. Drums recorded to the sound electronic, lightly styled synthesizer embellishments, half-spoken vocals, all taken at a fairly slow tempo, combine to make *Feline* their easiest disc to listen to. Easy listening, however, has never been the Stranglers strong suit. On occasion they could turn in

great ballads such as their recent *Strange Little Girl*, but it was always sonic assaults like *Toiler On The Sea* that gave Stranglers fans things to cheer about. That track is, perhaps, indicative of the band at their best: fast, solid drumming, terrific keyboard work, angry vocals and some of the most powerful bass guitar ever recorded. Nowadays, the group seems content to languish in its own brand of electrobeat.

There are some interesting moments here but only *Blue Sister* shows some real promise with its hints at past Stranglers sound, but even this breaks down after the first verse. Otherwise, the only redeeming feature is Hugh Cornwell's singing. Even though he sings quietly now, he still retains a sarcastic edge. This edge, though, is dulled when applied to the album's lyrics. Any strong sense of metaphor is abandoned on *Feline*, and the lp suffers for it.

Feline seems to be the culmination of a sound they have been working on since as far back as *The Raven*. I, for one, don't see this as much of an accomplishment.

—Norm Baldwin

CONT'D FROM PAGE 3

Is this, again, the start of something new?...evidently so! Early in January, Shriekback was featured in a series of showcase concerts presenting musical artists that were judged to be innovative enough by the London non-established press to set the trend for 1983 and beyond. Shriekback at the top of the pop charts? Hardly...but then again, didn't we once say the same about the Human League?

—Michael Shea

MONDAYS at JOHN BARLEY'S

Mar 7 Face Ditch/
Red Dress \$3⁵⁰

Mar 21 Beat Pagodas/
& Special Guests \$3⁵⁰

Mar 14 Up Chuck/
Trevor 2000 \$3⁰⁰

Mar 28 Junco Run/
Sausage Republic \$3⁵⁰

23 W. Cordova St., 669-1771

Direct From
LONDON
ENGLAND

"CREATIVELY
FLUID"

"YOU GET WHAT
YOU WANT"



Only
ONE
PERFORMANCE

WEDNESDAY
MARCH 16
8 PM

COMMODORE
BALLROOM

CULTURE CLUB

TKTS: VTC/CBO, Woodward's, Eaton's, Info Centres, A & B Sound

Produced by Isle of Man

JAH WOBBLES



Bedroom Album

Jah Wobble's *Bedroom Album*
(Lago 3 France)

The bedroom is a place of peace and solitude regardless of what one does, or would like to, while enclosed within its four walls. Some people see it as a 'black hole' in which to hide their fear and anguish, others see it as a sanctuary of dreams. Jah Wobble obviously saw it as an appropriate place to record an album of music — one that is shaded alternately by the virtues of darkness and light.

His *Bedroom Album* is a very personal collection of

instrumental and vocal songs written and played entirely by Mr. Wobble himself, occasionally aided and abetted by his friend and associate, Animal. Side 1 of the *Bedroom Album* is the 'black hole'; Wobble's voice is particularly morose and the backing instrumental casts a moody, yet majestic, air to Wobble's woes regarding the state of the globe, past and present.

Side 2 is the sanctuary; whatever dire aspects of earthly existence previously emoted by Wobble are remedied by the 'whirling-dervish-like' ecstacy of the opening track, *Invaders of the Heart*. From there, the listener is taken on a tour to exotic locales by way of Wobble's masterful musicianship.

It is music to inspire dreams, and in the words of Juan Fernandez Jr., to antidote the "Western cancer music". Heed his advice, and listen to it in the privacy of your own sanctuary, but don't smoke in bed!

Available as an import on Lago 3, France.

—Michael Shea

Black Market

- Black Jeans \$22
- Zipper T-Shirts
- Rock T-Shirts
- Rock Buttons
- Studded Wristbands * Belts
- Everything new from planet Mars

837 Granville St.

Phone 687-8207

Features

MARCH FINYL VINYL FEATURES CLASSIC LPS:

4 March — **Raw Power**, Iggy Pop
11 March — **Talking Heads**, '77, Talking Heads
18 March — **Drama of Bells**, Wico
25 March — **Black Vinyl**, Shoes

NEGLECTED LPS:

6 March — **Muswell Hillbillies**, The Kinks
A strong LP in the Classic Kinks style from a time when the Kinks were almost virtually ignored. It has been deleted in Canada for many years (1971).

13 March — **Night Beat**, Sam Cooke
A superb but long forgotten LP. This disc is his most purely R&B styled album without the slick production of his hits. Guest keyboardist include Ray Charles and Billy Preston (1963).

20 March — **The Real Kids**, The Real Kids
Led by ex-original Modern Lover (of Jonathan Richman fame) John Felice. American punk rock with roots in the '60s garage bands. Great songs and powerhouse playing. (1978).

27 March — **Surf'n' With the Astronauts**, The Astronauts
A Denver based instrumental group. This is their best record and a masterpiece of the surf music genre. Their versions of surf standards such as "Pipeline" and "Misery" surpass the originals. (1964).

MARCH MINI-CONCERTS

Tuesday 1 March Captain Beefheart

Wednesday 2 March Penetration

Thursday 3 March Tom "The Man" Jones Live at Caesar's Palace

Friday 4 March Grand Master Flash and the Roccid Five

Saturday 5 March Frank Zappa

Monday 7 March DAF

Tuesday 8 March The Blasters

Wednesday 9 March Funkadelic

Thursday 10 March DOA

Friday 11 March Rip, Rig and Panic

Saturday 12 March The Rezzillos/Revllos

Monday 14 March The Cure

Tuesday 15 March The DBs

Wednesday 16 March The Easybeats

Thursday 17 March Au Pairs

Friday 18 March UK Decay

Saturday 19 March Klaus Nomi

Monday 21 March The Associates

Tuesday 22 March The Dead Kennedys

Wednesday 23 March Doll by Doll

Thursday 24 March The Skids

Friday 25 March The New York Dolls

Saturday 26 March The Special AKA

Monday 28 March The Comsat Angels

Tuesday 29 March Kid Creole and the Coconuts

Wednesday 30 March Television

Thursday 31 March Chris Spedding

PROGRAM FEATURES

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 am							
8 am		Weekend Report	Weekend Report	Weekend Report	Weekend Report	Weekend Report	
9 am	MUSIC OF OUR TIME	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	
10 am	NEW MUSIC SUNDAY	AMNESTY ACTION	LIB on TAP	SPORTS UNLIMITED	CROSS CURRENTS	DATeline INTERNATIONAL	THE FOLK SHOW
11 am	MUSIC OF OUR TIME	Country Review	Country Review	Country Review	Country Review	Country Review	
Noon	SUNDAY BRUNCH	Lock Report	Lock Report	Lock Report	Lock Report	Lock Report	
1 pm	THE REGGAE SHOW						FAST FORWARD
2 pm							
3 pm		Newsweek	Newsweek	Newsweek	Newsweek	Newsweek	ALPHABET WATERS
4 pm	RABBLE WITHOUT A PAUSE	Newsweek	Newsweek	Newsweek	Newsweek	Newsweek	CITR PLAYLIST SHOW
5 pm							
6 pm	SUNDAY MAGAZINE	Country Report	Country Report	Country Report	Country Report	Country Report	SATURDAY MAGAZINE
7 pm		Country Report	Country Report	Country Report	Country Report	Country Report	
8 pm	SUNDAY NIGHT LIVE	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT
9 pm							
10 pm	THE JAZZ SHOW						
11 pm	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL
Midnight		JAZZ CONTO					
1 am							
2 am						RANDOM RADIO	RANDOM RADIO
3 am							
4 am							

OFF AIR CITR-FM 102 Cable 100 Listener Request Line 228-2487 CITR'S REGULAR ALTERNATIVE MUSIC PROGRAMMING

IDEOLOGY TO THE BEAT

Whether the music be good, bad, or average, the Western tradition (in the political sense) did not until recently lay down its beliefs in song with a heavy hand. For example, Carol Burnett, who sang about one prominent U.S. personality, put romanticism ahead of ideology in her 1957 hit tune *I Made a Fool of Myself Over John Foster Dulles*. Similarly, Tom Lehrer's 1965 song *George Murphy* is more a "fun" piece than one which seeks to send the masses into fits of political agitation.

The secondary use of ideology is also true of songs from those countries which lie behind the Iron (or Bamboo) Curtain. The English band Gang of Four was predated by the song *Down with Madame Chiang's Gang of Four* which, with its emphasis on personality, replaced the earlier #1 song on the charts of the People's Republic, *How I Love To Carry Manure Up The Mountainside to the Commune*. In fact, several contemporary Western groups have borrowed from the East. The compilation album *Propaganda* has a jacket

which features the proletarian masses swining to the magic beat of the guitar of Mao Tse-Tung and a trio of back-up vocalists. Does this represent a triumph of figure over ideology? Only time will tell.

If you were to turn on the radio in the Soviet Union, you'd probably be greeted with the latest version of a Tchaikovsky overture — a tribute to Russian greatness, but hardly an exercise in Socialism. From what Western sources have learned, certain quasi-sanctioned groups have had bootleg cassettes made which are exchanged among those who frequent the black market. Note that I say "quasi-sanctioned"; the government turns its back on the capitalistic exercise as long as the music isn't too subversive. In the event that things go too far, the tapes become a musical version of the type of underground literature known as "samizdat."

In the satellite countries things are a little more attuned to the West; either records are surreptitiously brought in from Western Europe, or bands sometimes have the privilege of

coming in to play gigs on their own. Poland now has at least one punk rock group which frequents one of the larger universities. This band is sufficiently anarchistic to satisfy the demands of Polish youth. Not suppressed so far, the theme of rebellion against authority may actually defuse activism so far at Warsaw U. that the civilian police won't have to worry about riots or strikes among the golden youth — for a while, at least.

The "glorious Soviet Union" has some bands which carry the official seal of approval — but even those are, as B.B. Gabor puts it in *Moscow Drug Club*, "ten years behind the Western fads". In an attempt to imitate the Soviet style, a Belgian group called Telex recently put out a song called *Moskow Diskow* (what else?) whose lyrics ran: "Moskow Diskow/Diskow Moskow/Diskow Moskow/Moskow/Diskow". That sort of amphetamine-induced babble is bad enough to sound like a late-70's capitalist hit. I don't know what the Soviets or the Chinese think...but personally, I find it all culturally revolting!

—Ethan Minovitz

EVERY FRIDAY • ALWAYS FREE

VANCOUVER'S NO.1 ENTERTAINMENT MAGAZINE

★ FEATURING ★

1 TIME OUT 1

ENTERTAINMENT LISTINGS

2110 W. 4th Ave., Vanc., B.C., V6V 1N6
(604) 734-5520

CITR & BUD LUXFORD

PRESENTS
FROM AUSTIN TEXASRANK & FILE
SCISSORS & MELODY PIMPS

FRIDAY, MARCH 4th

SUB BALLROOM, UBC

\$6.50 ADVANCE
NO MINERS

\$7.50 DOOR

The Charles Bogle
Phonograph DispensaryImports
New Wave
Punk-Rock
Blues-Folk
Classical
Children's4430 W.
10th Avenue,New & Used LP's
Rare Records
Collectibles
Sound Tracks
Comedy & Old
Radio Shows

224-0232

Vancouver, B.C.

If you hear it on CITR you can buy
it at Charles BoglePyramids shaking
the rockabilly tomb

The Shakin' Pyramids may appear to be just another Anglo-neo-rockabilly revival band riding on the coat-tails of the Stray Cats' success, but the comparison is an incorrect one. The Pyramids' foray into Celtic rockabilly is a logical progression from their days as street buskers in Glasgow, Paris and London. Their brand of rockabilly is refreshingly different. It is not business to them, it is a wink, a drink and a laugh knowing they're still young, brash and good. Here's a few words from lead guitarist James G. Creighton of the Pyramids.

Jim: The first album we done, *Skin 'Em Up*, was recorded in 55 hours, and it sounds like it when you listen to it cuz there's not a lot in it. But the second album we tried to go for something a bit more. Well if you've listened to it there's a lot of different feels in the album, different feels and different types of songs, a lot different from the first one.

Discorder: The first LP seemed to be a release of material that had built up over time, like exercising the influences as is the case with most groups, getting those first feelings on vinyl.

Jim: Yeah, and the next one's sorta downhill. Well that was the opposite for us cuz the song the opposite for us cuz the songs that we did on the first album were songs that were just played anyway cuz we just started off buskin'. Those were songs that we did in our buskin' set when we played in the street y'know. So it was a chance to...well, what we did was we done the backin' tracks, we knew them off by heart anyway. They were all first take jobs and then somebody handed me an

electric guitar and said play me some lead bits, just straight off the cuff. They weren't "rehearsed" lead breaks. We added things like more drums and harmonies. But the second album was basically songs that we'd written especially for the album. It was a lot more ideas.

Discorder: It seemed much more of a "band" album.

Jim: Yeah I know what you mean, it was. While you say that, we've even changed our live performances now so it's more of a band thing. I used to be just a couple of acoustics and drums and stuff. Now it's bass and drums and two guitars, electric guitar as well so we are changing. The third album will be different as well. It's no good, anybody can set about and play rockabilly I think, so we'd like to do stuff like *Reeferbilly Polka*, *Quit and Split* and stuff. It's got that rockabilly backbeat but it's like, something else added to it. I'm not a rockabilly fanatic anyway. I'd rather play something else y'know. I like what I play in this band, but we don't just play down-and-out rockabilly.

Discorder: Who's idea was the rockabilly slant?

Jim: Well I like rockabilly. I mean I like listenin' to it, but when we started out buskin', well everybody who was buskin' was like Bob Dylan with fuckin' flared jeans. I'm not slaggin' those guys, but that's what people usually think of as a busker so we tried to do something a bit wilder. So we were doing rockabilly, that sort of frantic beat — we call it reeferbilly. There was nothing like that on the streets. I think the Shakin' Pyramids opened up a few doors — there's a lot of real trendy buskers now.

Discorder: The thing I liked about that first LP was its fresh

CITRReport: albums - march 1983

ARTIST	ALBUM	DISTRIBUTOR
Music Director — Noel Baker		
1 SIOUXSIE & THE BANSHEES	A KISS IN THE DREAMHOUSE	POLYGRAM
2 D.O.A.	WAR ON 45	FRINGE PRODUCT
3 STRANGLERS	FELINE	EPIC (UK)
4 DEAD KENNEDYS	PLASTIC SURGERY DISASTERS	FRINGE PRODUCT
5 RANK & FILE	SUNDOWN	SLASH (US)
6 IGGY POP	ZOMBIE BIRDHOUSE	CAPITOL
7 BAUHAUS	THE SKY'S GONE OUT	POLYGRAM
8 FAD GADGET	UNDER THE FLAG	MUTE (UK)
9 WALL OF VODOO	CALL OF THE WEST	I.R.S. (US)
10 MISSION OF BURMA	VS.	ACE OF HEARTS
11 THE SOUND	ALL FALL DOWN	WEA (UK)
12 JAH WOBBLE	BEDROOM ALBUM	LAGO 3 (FRANCE)
13 GRACE JONES	LIVING MY LIFE	WEA
14 ECHO & THE BUNNYMEN	PORCUPINE	KOROVA (UK)
15 T.S.O.L.	BENEATH THE SHADOWS	ALT. TENTACLES
16 PSYCHEDELIC FURS	FOREVER NOW	CBS
17 THE DAMNED	STRAWBERRIES	BRONZE (UK)
18 GEZA X	YOU GODDAM KIDS	FINAL GEAR (US)
19 EURYTHMICS	SWEET DREAMS ARE MADE OF THIS	RCA (UK)
20 RICHARD HELL & THE VOIDIDS	DESTINY STREET	RED STAR (US)
21 BANGLES	BANGLES	FAULTY (US)
22 PATRIK FITZGERALD	GIFTS AND TELEGRAMS	RED FLAME (UK)
23 MORAL LEPERS	TURN TO STONE	MO DA MU
24 STIFF LITTLE FINGERS	NOW THEN...	CHRYSLIS (UK)
25 MATERIAL	ONE DOWN	WEA
26 THE FALL	A PART OF AMERICA, THEREIN	ROUGH TRADE (UK)
27 THE JAM	DIG THE NEW BREED	POLYGRAM
28 THE GUN CLUB	MIAMI	CAPITOL
29 SCRITTI POLITTI	SONGS TO REMEMBER	ROUGH TRADE (UK)
30 LENE LOVICH	NO MAN'S LAND	CBS
31 LOS POPULAROS	BORN FREE	GP
32 MODERNETTES	VIEW FROM THE BOTTOM	VOX DESPERATUM
33 THE PASSAGE	DEGENERATES	CHERRY RED (UK)
34 THE BEAT	SPECIAL BEAT SERVICE	A & M
35 BLACK UHURU	CHILL OUT	WEA
36 ADRIAN BELEW	LOVE RHINO	WEA
37 MAURICE & THE CLICHES	C'EST LA VIE	RMS (US)
38 THOMAS DOLBY	BLINDED WITH SILENCE	CAPITOL

****NEW ADDITIONS****

- 39 SHAKIN' PYRAMIDS
40 PIGBAG

CELTS AND COBRAS
LEND AN EAR

POLYGRAM
Y (UK)

primitiveness. Very basic but very musical, too.

Jim: Well with the punk thing, it's good that they were sparse, but they couldn't play all that well — we play pretty well. I think that helps even though it's still pretty sparse and basic, we do try and play it well. We know our guitars, that helps. If we do a third album I'd like to get back to that sparseness again.

Discorder: The criticism about *Celts and Cobras* was that it was overproduced.

Jim: Well I've read things about the album that British guys have written, and I don't pay heed to them cuz they're all assholes. They like to think they're trendsetters — one minute the Shakin' Pyramids are hip because rockabilly's hip. The next minute it's not hip, and they think "I can't write about that, I might blow my cool." I don't give a shit what these people write cuz it's a good album, not a great album, but it's okay. Look at the Polecats, what happened to them? Their album was pretty bland. If they'd had a second album it would have sounded exactly like the first. Look at the Stray Cats — I think Stray Cats are great, but their albums tend to be pretty much the same structure. But we're not, we try to be different. We've used things like Celtic instruments on the second album, bodhrans and stuff.

Discorder: I like that approach. The music has a rockabilly sensibility, but it's not apeing old rockabilly like, say, Crazy Canan.

Jim: Yeah we've got a lot of traditional influences. We love

BLACK SWAN RECORDS

BLACK SWAN is one of the city's original alternative record shops. Initially specializing in jazz, folk and blues, the focus has expanded providing a carefully selected, yet diverse representation of current domestic and imported rock, electronic, 20th Century classical and ethnic music streams.

A generous exchange program enables us to present one of the best used record selections in Vancouver. We also stock music publications and carry tickets for many local concert productions.

2936 W. 4th Ave. 734-2828

Scottish and Irish traditional music, and I think that a lot of the stuff that we try to write just now has got that traditional feel and a good rocking beat.

Discorder: That seems to be popular now. Richard Jobson (Ex-Skids) tried that.

Jim: Actually Davey played bodhran on Richard's last album. Jobson's really good, it's just a shame, I don't think that he was appreciated enough. He was going for that very traditional, out-in-the-fields Celtic approach, and he almost got it — I don't know what went wrong.

Discorder: Same with Dexy's Irish sound, it's a long way from American style soul.

Jim: I like what Dexy's do now. Before I didn't like them much, but what they do now is really good I think.

Discorder: It looks as though, two years after the "rockabilly

revival" happened in Britain, the same thing may be starting to happen here. Several such groups have done well on the local bar circuit.

Jim: Well that's excellent. Thing is with the rockabilly thing in Britain — in Britain music doesn't stand a chance, everything's too faddish.

Discorder: Do you still tour Britain?

Jim: No. I'm fed up doing Britain. It's the same clubs, faces, attitude. I'd rather play over here, be based here. Vancouver's a lovely place.

—Duffy McPerkins

AD
SPACE
call
228-3017

CITRReport: singles - march 1983

ARTIST	SINGLE	LABEL
1 REDRUM	DANGER/NEVER KNOW YOUR NAME	DEMO TAPE**
2 THOMAS DOLBY	SHE BLINDED ME WITH SCIENCE	CAPITOL
3 THE THE	UNCERTAIN SMILE	WEA (UK)
4 SPECIAL AKA	WAR CRIMES	TWO TONE (UK)
5 THOMAS LEER	ALL ABOUT YOU	CHERRY RED (UK)
6 BEAST	POSSESSED	AMDISUS (US)
7 U2	NEW YEAR'S DAY	WEA
8 ECHO & THE BUNNYMEN	THE CUTLER	KOROVA (UK)
9 ELVIS COSTELLO	HEAD TO TOE	F BEAT (UK)
10 PATRIK FITZGERALD	PERSONAL LOSS	RED FLAME (UK)
11 EGGHEAD	PROFESSIONAL PERSONALITIES	DEMO TAPE**
12 BAUHAUS	LAGARTIJA NICK	BEGGAR'S BANQUET
13 THE JAM	BEAT SURRENDER	POLYGRAM
14 ANDROID SISTERS	UNAUTHORIZED VIDEO	FICTION (UK)
15 MALCOLM McLAREN	BUFFALO GALS	XYZ (UK)
16 THE CURE	LET'S GO TO BED	SITUATION (UK)
17 ANTI-NOWHERE LEAGUE	FOR YOU	MO DA MU
18 SOUTHERN DEATH CULT	MOYA	MO DA MU
19 54-40	SOUND OF TRUTH	LOG (US)
20 JUNCO RUN	NO MORE	DEMO TAPE**
21 IMPLUG	BREAK FAST	BURNING ROME (UK)
22 HOWIE & THE MEEKERS	ROCKY HOCKEY	415 (US)
23 THEATRE OF HATE	EASTWORLD	CHERRY RED (UK)
24 POP-O-PIES	TRUCKIN'	
25 FELT	MY FACE IS ON FIRE	MERCURY (UK)
26 DEXY'S MIDNIGHT		EPIC (UK)
27 RUNNERS	LET'S GET THIS STRAIGHT	MERCURY (UK)
28 LEISURE PROCESS	CASH FLOW	VIRGIN (UK)
29 TEARS FOR FEARS	CHANGE	SUBTERRANEAN (UK)
30 HEAVEN 17	LET ME GO	
31 FLIPPER	GET AWAY	

Music Director — Noel Baker



Rabble without a Pause

WELCOME TO

A WHOLE NEW
WORLD OF MUSIC

HIGHLIFE
RECORDS & MUSIC

FEATURING:
FOLK, ROCK, BLUES, JAZZ, ETHNIC,
WOMEN'S, VINTAGE, BLUEGRASS,
CHILDREN'S, NEW, USED, TRADES
AND
VANCOUVER'S FINEST SELECTION
OF
REGGAE & AFRO-CARIBBEAN
MUSIC

WE SELL
MUSICAL INSTRUMENTS ON
CONSIGNMENT

TUES.-SAT. 11-6 FRI. 11-7 SUN. 12-5
251-9964

1317 COMMERCIAL DR. AT CHARLES

As we wander through our lives we are faced with edicts and people who pontificate.

In this way, Life is not unlike the radio dial. If one wanders far enough or opens a new window, one may find that radio is not so serious after all. Marconi himself said, "Have I created a monster? If I could only give radio a heart?"

Jack Haley of "The Wizard of Oz" fame, echoed these sentiments when upon his deathbed thirsting for oil, he spoke of picking up radio transmissions through the funnel which served as his skull, "If only a heart...but I'd settle for a scotch."

DON'T FRET! There is a pulse on your dial. Each day, from high atop the student dorm, CITR beams an airwave in the Marconi tradition, using his ideas and his original equipment. So don't drop out...TUNE IN. Expect the unexpected. You may even hear the strains of Jack Haley singing "If

I Only Had A Heart....On The Rocks."

Here follows one slice of CITR's world. *Band Banter*: Look for a new local band to emerge from their basement (or maybe yours) calling themselves Wall of Hate Division.... The Jam guitarist Paul Weller is moving on to join the circus as a juggler. Says Weller, "I prefer a young audience and I always fancied myself with red hair"....Free agent keyboardist Patrick Moraz is rumored to be on the trading block, but The Moody Blues player-coach Justin Hayward denies talking with Procol Harum concerning any deals...in other swaps: Carmen Appice was dealt for Vinnie Appice, Pick Withers of Dire Straits has been traded for a drum machine, and Rick Wakeman has been hired as the organist for the New Jersey Devils home games.

Rabble around the world: Yuri Andropov, newly appointed leader of the Soviet Union, had an illustrious college career at the University of Leningrad. He lettered in four

ODYSSEY IMPORTS

- Largest selection of imported records in Western Canada
- Latest new releases
- Our selection includes new wave, 60's rock, reggae, and punk
- Rock posters & T-Shirts

866 Granville St. Phone: 669-6644

Swain VANCOUVER'S

#1 Sound in Modern Music

1275 Seymour Phone 685-3288

featuring: **The REDS**
from Philadelphia March 22 and 23
CORSAGE
from Vancouver March 29
New 25 ft. Video Screen

CITR and THE PIT present

THE HOT AIR SHOW
Finals

with • GROUND ZERO •
ACTIONAUTS • REDRUM
and ???

MON., MARCH 28 AT 8.30 PM.
IN THE PIT, S.U.B. BLDG., U.B.C.
\$1 Students \$2 General

sports and captained the U of L Generators hockey team. Later, as head of the KGB, Andropov led a crackdown on abstract poetry and icing.

Canadianarama: Let's roam at home in our own back yard....Detroit, Michigan is known as "The Motor City". Its sister city, Windsor, Ontario, is known as "The Gateway to Guelph". Twenty-seven Canadians have played major-league baseball. Of these, Sam "The Stump" Weidman had the longest career. For 22 seasons from 1925-46, he prowled the outfield in 13 Big League cities. Sam is perhaps most famous for being on deck when

Hitler invaded Czechoslovakia. ...Canadians are the world's largest per capita consumers of melba toast.

Quote of the Month: Terry Quinn of Quinn Productions, in conversation with Rabble Without A Pause: "Esperanto is the Universal Language and was first written in 1887 by...um...ah...I'm going to have to read this..."

This concludes this month's slice of CITR....if it's the whole pie you're after, you know what oven to look into.

--Murray Cahen
--Steve Hendry

SHOWCASE Fri. March 11

no.3

George
CITR-102 *at* **STRAIGHT**

SHOWCASE '83



**LOS POPULAROS
I BRATNEATER**

U.B.C. SUB Ballroom All Ages Welcome

Doors: 8 p.m. Come Early. Advance tickets: \$5 AMS Members, \$6 All Others. Available at AMS Box Office, Zulu Records, Odyssey Imports. Information: Call 228-2711. Produced by AMS Concerts

SHOWCASE March 18 THE SPOONS

no.4

from **Toronto**

SHOWCASE April 15 RATIONAL YOUTH

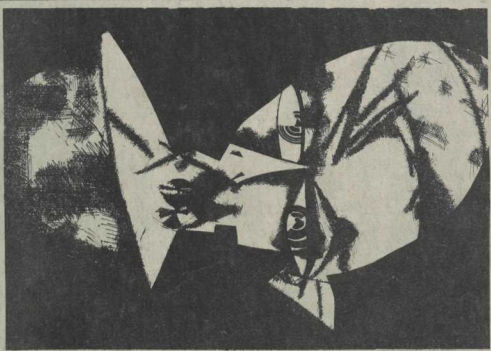
no.5

from **Montreal**

CITR
fm 102

MOBILE SOUND

•We spin to suit•
LOW RATES 228-3017



**ZULU
RECORDS**

1869 WEST 4TH AVE.
VANCOUVER, B.C.
738-3232